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art; the motives on the back are more characteristic of the Renaissance—a double eagle surrounded by a circle supported by two lions rampant (similar designs are found in the embroideries and fillet work of the Tyrol of the sixteenth and seventeenth centuries); the floral sprays be-

tween them were originally derived from Romanesque arrangements, but in their naturalistic form are characteristic of the later Renaissance. This chair, with its tones of polished brown wood, probably dates from the late sixteenth or early seventeenth century. W. R. V.

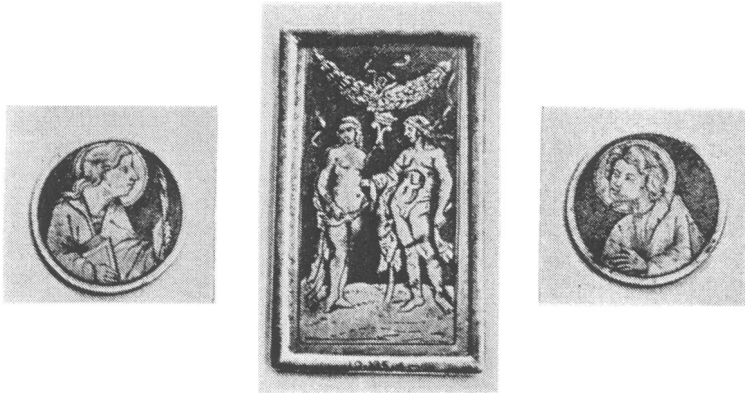


FIG. 4. NIELLO, ITALIAN, FIFTEENTH CENTURY

NOTES

REARRANGEMENT OF THE GALLERIES.—The late Italian pictures belonging to the Museum, together with two loans, have been hung in Gallery 29 in accordance with a plan for the arrangement of the pictures by countries and epochs. The pictures on loan are *Lazarus and the Rich Man*, an important work by Jacopo da Ponte (called Bassano) belonging to Mr. D. F. Platt, and a spirited battle picture attributed to Borgognone, lent by Mrs. C. C. Ruthrauff.

Roughly speaking, these pictures range from the latter part of the sixteenth to the latter part of the eighteenth century. In Venice, more than elsewhere in Italy, the late painters—the artists of the so-called decadence—were the most interesting. In this small group the Venetians are rep-

resented by *The Last Supper*, of the School of Tintoretto, belonging to the Museum, by Mr. Platt's Bassano—both among the latest manifestations of the direct tradition of the great time—and by a fair showing of the works of the eighteenth century by Ricci, Tiepolo, and Guardi. In the older paintings the spirit of conservatism is evident; the influence of the great masters appears in the composition as well as in the color, which is rich and sober, though a little pompous, perhaps, in distinction to the gayety of Tiepolo or the blond freshness of Guardi. The paintings by the latter artists make up in charm what they lack in seriousness of purpose. In the three canvases by Tiepolo, here shown, the virtuosity of the craftsmanship and the purity of the flower-like color lead one to forget that the artist's

starting point was academic, though in some of his other works, as, for instance, in his pictures of the every-day life of his time—unfortunately not represented in our collection—he proves himself one of those who prepared the way for Goya, that is, one of the pioneers of nineteenth-century painting. To Guardi, also, can be accorded this honor. With Canaletto, his master, he was one of the first of modern times to throw aside the idea of an artificial chiaroscuro in landscape, substituting for it the actual appearance of things in the real light of out-of-doors. The decorative beauty of his pictures justifies this choice, and they have served as models for many.

To the student of art these late Venetian painters have a significance beyond their accomplishment, delightful as that is, in the fecundity of their influence.

B. B.

THE LIBRARY.—The additions to the Library during June and July were one hundred volumes, divided as follows: by purchase ninety-two, by gift eight.

The names of the donors are: Mr. John H. Buck, Mr. Joseph Debar, Mr. George A. Hearn, Messrs. F. Muller and Company, Mr. Don C. Seitz, and Mr. H. A. Hammond Smith.

The number of readers during the two months was three hundred and eleven. There has been a marked increase since the removal of the Library to the new building, referred to in the last BULLETIN.

THE MUSEUM INSTRUCTOR.—The preceding notice gives a clear idea of the

work of the Museum Instructor, Miss Fenton, and it only remains to be said that communications from members and teachers will be welcome. Those wishing to make appointments with Miss Fenton are requested to address the Assistant Secretary, stating the day and hour desired and the subject to be discussed. Teachers coming with classes should state the number of pupils. Owing to the difficulties attending a peripatetic talk, the number of persons to be conducted in the galleries will be limited to twenty. Classes of a larger number will be addressed in the classroom, the children being taken to see the objects discussed at the close of the lecture.

As has been stated, this service will be free to members and to teachers in the public schools as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

ATTENDANCE.—The number of visitors during the month of July is shown in the following tables. The figures for the same month last year are also given:

	1909		1910
19 Free days	.32,356	18 Free days	.28,032
5 Evenings	.. 1,884	5 Evenings	.. 1,183
4 Sundays	.. 16,156	5 Sundays	.. 14,362
8 Pay days	.. 2,356	8 Pay days	.. 2,548
	<u>52,752</u>		<u>46,125</u>

VISIT OF COLUMBIA UNIVERSITY STUDENTS.—On July 13th a visit was made by the students of the Summer School of Columbia University, who were received by members of the staff and directed to the exhibits in which they were interested.

